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ABSTRACT

The Quinmester Visual Arts Education Curriculum is a long range developmental effort directed toward providing a general education for learners in the art education field. The course of study, developed basically by teachers for teachers, emphasize involvement of the student in the learning process. All courses of study are designed to provide a broad framework of goals and objectives, a description of content, instructional procedures and strategies, and suggested learning activities. Various courses include special sections of vocabulary, work sheets, or other resources for learner and teacher. Documents SO 007 722 through SO 007 729 belong to the Arts Education Curriculum as do ED 059 226, ED 061 231 through ED 061 236, and ED 087 695, 696. This Quinmester course, Potter's Wheel II, III, follows ED 061 236, Potter's Wheel I, and advances the student's ability on the wheel using more complex and larger forms that require more than one section. Shape, form, surface decoration, glaze application, and exploration of materials are stressed. Historical background and evaluation of students' work by the teacher are included. A listing of resource materials and organizations completes the guide. (JH)

ED 095078

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

SP 007 721

ART EDUCATION
Potter's Wheel II
6684.01

DADE COUNTY PUBLIC SCHOOLS

DIVISION OF INSTRUCTION • 1971

ED 095078

POTTER'S WHEEL II, III

(Tentative Course Outline)

6684.01

6687.05

6688.03

ART EDUCATION

Written by: Louis M. Marinaccio

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

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TABLE OF CONTENTS

I. COURSE TITLE.....1

II. COURSE NUMBERS.....1

III. COURSE DESCRIPTION.....1

IV. RATIONALE.....1

V. COURSE ENROLLMENT GUIDELINES.....2

VI. COURSE OF STUDY OBJECTIVES.....2

VII. COURSE CONTENT

A. Definition and background.....4

B. Clay handling.....5

C. Clay forming.....6

D. Decorating.....8

E. Glazing.....11

F. Firing ceramic ware.....13

VIII. EVALUATION.....14

IX. RESOURCES.....18

X. BIBLIOGRAPHY.....24

I. COURSE TITLE

POTTER'S WHEEL II, III

II. COURSE NUMBERS

6684.01

6687.05

6688.03

III. COURSE DESCRIPTION

The student will advance his ability on the potter's wheel, learning how to form more complex and larger forms requiring more than one section--and how to weld two or more thrown larger sections together. Shape, form, surface decoration, glaze application, and exploration of materials will be stressed. Mastery of skills described in Potter's Wheel I is recommended.

IV. RATIONALE

Ceramic and pottery arts have occupied an important place in man's life from the Neolithic period until the present time. Objects made from clay are durable, functional, and esthetically pleasing. The contemporary application of ceramic clays are as diversified as any material which is used creatively.

V. COURSE ENROLLMENT GUIDELINES

A. Pre-vocational

B. Prerequisite: Potter's Wheel I

VI. COURSE OF STUDY OBJECTIVES

Competencies expected of the student upon completion of this course, in writing or orally:

A. Definition and background

1. Differentiate between the outstanding characteristics of the ceramic art of the Ancient Near East and the ceramic art of India, China, Korea, and Japan.
2. Identify the wheel-thrown ware of several contemporary ceramists.

B. Clay preparation and handling

1. Demonstrate the proper method of wedging, kneading, conditioning and storing of clay.
2. List several clay bodies best suited for throwing.
3. Identify the three basic types of potter's wheels.
4. Demonstrate the proper use and care of the equipment used in clay work.

C. Clay forming

1. Demonstrate the method of centering a large

quantity of clay.

2. Identify several types of lids for covered jars.
3. Create larger and more complex forms requiring several sections.
4. Demonstrate the ability to choose those tools best suited for throwing on the potter's wheel.

D. Decorating

1. Demonstrate the techniques of decoration that enhance and fit wheel-thrown forms.
2. Exhibit a working knowledge of material, form, and surface treatment as created by the following contemporary ceramists: Gertrude and Otto Natzler, Carlton Ball, Antonio Priety, Lyle Perkins, and Paul Soldner.
3. Demonstrate the ability to choose the best suited methods of decorating ceramic ware.

E. Glazing

1. List and identify the processes of glazing pottery.
2. Demonstrate the proper use and care of tools used in glazing.
3. Differentiate between low-temperature, middle-temperature, and high-fired glazes.

P. Firing ceramic ware

1. Demonstrate the proper procedure for stacking and firing the kiln.
2. List defects due to improper firing.
3. Demonstrate the proper procedure for unloading kiln.

VII. COURSE CONTENT

A. Definition and background

1. Historical wheel-thrown ceramic art

a. Egyptian

b. Ancient Near East

c. Asia

(1) India

(2) China

(3) Korea

(4) Japan

d. Classical

(1) Crete

(2) Greece

(3) Etrusca

(4) Rome

e. Islam

f. Pre-Columbian

2. Contemporary wheel-thrown ceramic ware

a. Outstanding American ceramists

(1) Sheldon Carey

(2) Carlton Ball

(3) Peter Voulkos

(4) Robert Turner

(5) Marguerite Wildenhain

(6) Herbert Sanders

(7) Lyle Perkins

(8) Antonio Prieto

(9) Paul Soldner

(10) Warren MacKenzie

b. Aesthetic reaction and movement

c. American Indian

B. Clay preparation and handling

1. Methods of preparing and handling clay

a. Wedging

b. Kneading

c. Conditioning

d. Storing

2. Selection of clay bodies for throwing

a. Stoneware

b. Porcelain

c. Earthenware

d. Raku

3. Equipment and tools

a. Wedging boards with cutting wire and canvas

b. Pug mill

c. Selection of potter's wheel

(1) Direct kick wheel

(2) Treadle kick wheel

(3) Variable speed potter's wheel--foot pedal operated--with special throwing headset

d. Large heavy duty cans and crocks

e. Large natural sponges

f. Flexible rubbers

C. Clay forming

1. Advanced methods of throwing on potter's wheel.

a. Centering a large quantity of clay

b. Opening

c. Raising a large cylinder

d. Choking

e. Leveling with finger and sgraffito tool

f. Trimming a more complex and larger form

g. Removing finished form

h. Turning

2. Throwing more complex forms

3. Throwing large forms

4. Throwing forms requiring several sections

5. Throwing stacked forms

6. Throwing and attaching several medium and

large sized spouts

7. Throwing lids for covered jars
   a. Flat-inset
   b. Curved-inset
   c. Flanged
   d. Recessed-knob
   e. Rose jar
8. Throwing large and more complex forms
   a. Jars
   b. Vases
   c. Pitchers
   d. Bottles
   e. Teapots
   f. Covered jars
   g. Cups and saucers
   h. Closed forms
   i. Double-wall pots
   j. Casserole dish with lid
   k. Plates
   l. Sectional forms
   m. Lugged bowls
9. Welding two or more thrown large sections together.
10. Equipment and tools
    a. Plaster or setstone bats
    b. Large natural sponges
    c. Elephant ear sponges

d. Sponge on brush handle

e. Potter's knife or a paring knife

f. Pointer

g. Wooden throwing ribs numbers 1, 2, and 3

h. Calipers

i. Metal lifters

j. Chucks

k. Damp box

l. Polyethylene plastic bags

m. Boxwood modeling tool--6 inch length

n. Boxwood wire modeling tool--8 inch length

o. Foot trimmers

p. Pettling knife

q. Flexible scraper--2"x4" half moon

r. Finishing rubber--2-1/8"x3-1/2"

s. Needlepoint (lace tool)

t. Clay pull

u. Assorted glaze brushes

v. Assorted bamboo brushes

D. Decorating

1. Methods of decorating

a. Incising

b. Sgraffito

c. Carving

d. Embossing

e. Stamping

f. Texturing

g. Stenciling

h. Wax resist

i. Mishima

j. Satsuma

k. Slip painting

l. Slip trailing

m. Spraying

n. Terra Sigillata

o. Impressing

p. Applique

q. Sprigging

r. Excising

s. Slips and engobes

t. Inlay

u. Underglazes

v. Underglaze crayons

w. Rubber resist

x. Semi-matt

y. Overglazes

z. Matt

2. Materials for decorating

a. Tools

(1) Decorating wheel

(2) Slip trailers

(3) Plastic bags

(4) Large round or flat brushes for glaze and slip application

(5) Bamboo brushes, large and medium for wax resist and other use

(6) Small pointed brushes for detail

(7) Flexible scraper, half-moon shape

(8) Steel plaster and clay modeling tools for sgraffito, blending, incising, scraping, etc.

(9) Elephant ear sponge

(10) Professional boxwood tool

(11) Steel loop modeling tool

(12) Fettling knife

(13) Pencils and india ink

(14) Plastic water container

b. Consumable materials

(1) Slip

(2) Plaster of paris

(3) Engobes

(4) Stencil paper

(5) Wax resist

(6) Rubber resist

(7) Underglaze

(8) Overglaze

(9) Gloss

(10) Semi-matt

(11) Matt

E. Glazing

1. Methods of glazing

a. Dipping

b. Pouring

c. Brushing

d. Spraying

2. Equipment and tools

a. Glazing bowl

b. Pitcher

c. Two sticks

d. Mesh metal sieve

e. Metal glaze tong

f. Glaze brushes--soft hair, flat 1/2" to 1"

g. Ceramic spray booth with exhaust fan, stand, and filter

h. Sprayer outfit with gun-compressor

i. 120 mesh sieve

3. Types of glazes

a. Low-temperature glazes

(1) Alkaline glazes

(2) Lead glazes

b. Middle-temperature glazes
(Bristol glazes)

c. High-fired glazes

(1) Stoneware glazes

(2) Porcelain glazes

4. Glaze textures

a. Transparent

b. Opaque

c. Gloss

d. Matt

5. Glaze Defects

a. Defects due to clay body

(1) Pinholes and bubbles

(2) Sandpaper surface

(3) Blistering

b. Defects due to application

(1) Blisters and pinholes

(2) Scaly surface

(3) Running

(4) Chipping

(5) Dryness

(6) Cracking

(7) Bubbles and blisters

c. Defects in glaze composition

(1) Shivering

(2) Crazing

(3) Dull surface on gloss glaze

(4) Crawling

(5) Pinholes and bubbles

F. Firing ceramic ware

1. Preparing ware for firing

a. Storing (drying cabinet)

b. Bone dry

2. Procedure for firing kiln

a. Familiarizing with kiln manual

b. Applying kiln wash

c. Stacking kiln for bisque firing

d. Stacking kiln for glaze firing

e. Measuring and managing kiln temperature

(1) Cones

(2) Pyrometer

f. Following firing schedule

g. Following cooling schedule

h. Removing ware from kiln

3. Defects due to improper firing

a. Shattering

b. Cracking

c. Warping

d. Blistering

e. Pinholing

f. Glaze crawling

g. Melting

h. Crazing

VIII. EVALUATION

A. It is essential to establish a criteria for evaluating the progress of the student in an art experience. Evaluation in ceramic art cannot be rigid to the extent that it will inhibit creative expression. Creativity is unique and personal.

The product itself cannot be evaluated without taking into consideration the process the student experienced from inception to completion. In addition, evaluation must include evidence of the growth of the individual in relation to his attitude, interest, ability to complete a project, how well he can use his past experience toward problem solving, respect for his own ability and the rights of others.

Evaluation is of vital importance to the student's development. It helps to determine the growth of the student so that the teacher can further motivate and guide the student toward his fullest self-development, creativity and aesthetic growth.

B. The criteria established for evaluation will vary due to individual differences among students and teachers. Each teacher must determine his own goals and formulate standards for evaluation

always keeping in mind that evaluation must be positive as well as constructive.

The following are some suggestions in setting up criteria for evaluation:

1. Has the student learned to evaluate his own pottery as well as that of others with consideration to the sensuous quality of the clay, form, and content?
2. Has the student designed the entire object with an awareness of space, form, movement, order, relationship of parts to the whole, and good color organization?
3. Has the student expressed his ideas creatively in the medium in an original and meaningful way?
4. Has the student developed a sensitivity to the material?
5. Does the student express his ideas and individuality in clay?
6. Has the student become aware that texture results from an interaction of the clay and the tools?
7. Is the student aware of the difference between tactile and visual textures?
8. Has the student become sensitive to the expressive qualities of the different clay

materials and tools?

9. Is the student aware that improper use of material and tools results in poorly constructed forms?
10. Is the student aware that variety can add interest to forms but too much can destroy it?
11. Does the student react empathically to clay in terms of three-dimensional forms?
12. Is the student familiar with good ceramic art of the past and present?
13. Is the student able to identify from contemporary ceramists the ways in which the craftsmen manipulate their tools and materials?
14. Has the student developed good work habits?
15. Has the student's behavior outside the art class improved as a result of his art experience?
16. Has the student developed a respect for his personal ability?
17. Has the student developed a respect for the rights of others?
18. Has the student acquired increased efficiency in handling materials and tools?

19. Has the student developed the ability to carry the project through to completion?
20. Has the student learned the firing process and how to use it to its fullest advantage?
21. Has the student developed good craftsmanship and yet retained the natural qualities of the clay?
22. Has the student learned to form pottery correctly so it does not warp or crack?
23. Is the product suited for the purpose for which it was made?
24. Does it incorporate the principles of good ceramic design?
25. Is the product the one best suited for work in clay?
26. Is the product well constructed?
27. Does the product indicate individuality and expressive quality?
28. Does the glaze fit the form?
29. Has the student improved in attitude, interests, and development of technical skills?

IX. RESOURCES

A. Resources for pupils (Suggested Texts)

Tart, Carlie, The Beginner and the Wheel, Indianapolis: The American Art Clay Company, 1962.

Long, Lois Culver, Ceramic Decoration, Indianapolis: The American Art Clay Company, 1958.

General (Suggested References)

Ball, F. Carlton and Lovoos, Janice, Making Pottery without a Wheel, New York: Rheinhold, 1965.

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Suspensky, Thomas G., Ceramic Art in the School Program, Massachusetts: Davis, 1968.

Egyptian

Raphael, Max, Prehistoric Pottery and Civilizations in Egypt, New York: Phantom, 1947.

Savage, George, Pottery through the Ages, New York: Pelican, 1954.

Walters, H. B., History of Ancient Pottery, London: Murray, 1905.

Woldering, Irmgard, The Art of Egypt, New York: Greystone Press, 1963.

Ancient Near East

Childs, V. Gordon, New Light on the Most Ancient East, London: Rontledge and Kegan Paul, Ltd., 1935.

Lloyd, Seton, The Art of the Ancient Near East, New York: Praeger, 1964.

Pope, Arthur U., A Survey of Persian Art. London: Oxford University, 1964.

Wilkinson, Charles K., Iranian Ceramics, New York: Harry N. Abrams, Inc., 1963.

Asia (India, China, Korea, and Japan)

Auboyer, Jeannie and Goepper, Roger, The Oriental World, New York: McGraw-Hill, 1967.

Pourcade, Francois, Art Treasures of the Peking Museum, New York: Harry N. Abrams, 1970.

Lee, Sherman E., A History of Far Eastern Art, New Jersey: Prentice-Hall, 1964.

Munsterberg, Hugo, Art of the Far East, New York: Harry N. Abrams, 1968.

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Sanders, Herbert H., The World of Japanese Ceramics, California: Kodansha International, Ltd., 1967.

Savage, George, Pottery through the Ages, New York: Pelican, 1954.

Classical (Crete, Greece, Etrusca, and Rome)

Arias, P. E., Greek Vase Painting, New York: Harry N. Abrams, 1961.

Marinatos, S., Crete and Mycenae, New York: Harry N. Abrams, 1960.

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Wilson, Robert, Art Concept in Clay, Coral Gables: University of Miami Press, 1957.

Islam

Lane, Arthur, Early Islamic Pottery, London: Faber, 1939.

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Savage, George, Pottery through the Ages, New York: Pelican, 1954.

Pre-Columbian

Anton, Ferdinand and Dockstader, Frederick J., Pre-Columbian Art and Later Indian Tribal Arts, New York: Harry N. Abrams, 1968.

Bernal, Ignacio, 3000 Years of Art and Life in Mexico, New York: Harry N. Abrams, 1968.

Lehmann, Henri, Pre-Columbian Ceramics, New York: Viking, 1962.

Mason, J. Alden, The Ancient Civilization of Peru, Baltimore: Penguin, 1957.

Westheim, Paul, The Sculpture of Ancient Mexico, New York: Doubleday, 1963.

B. Suggested periodicals for pupils

Ceramics Monthly
Box 4548
Columbus, Ohio 43212

Craft Horizons
29 West 53rd Street
New York, N. Y. 10019

Design Quarterly
1710 Lyndale Avenue
Minneapolis 3, Minn.

School Arts
50 Portland Street
Worcester, Mass. 01608

C. Suggested places to visit

Bass Museum of Art
2100 Collins Avenue
Miami Beach, Florida

Ceramic League of Miami
7867 North Kendall Drive
Kendall, Florida

Crandon Park Zoo
Key Biscayne, Florida

Fairchild Tropical Garden
10901 Old Cutler Road
Coral Gables, Florida

Fantastic Gardens
9550 S. W. 67th Avenue
Miami, Florida

Grove House Gallery
3496 Main Highway
Coconut Grove, Florida

Grove House School of Art
3496 Main Highway
Coconut Grove, Florida 33133

Japanese Gardens
MacArthur Causeway
Miami, Florida

Lowe Art Museum
1301 Miller Drive
Coral Gables, Florida

Miami Art Center
7867 North Kendall Drive
Kendall, Florida

Miami Museum of Modern Art
381 N. E. 20th Street
Miami, Florida

Miami Seaquarium
Rickenbacker Causeway
Virginia Key, Florida

Miami Studio Shop
2363 West Flagler Street
Miami, Florida

Museum of Science-Planetarium
3280 South Miami Avenue
Miami, Florida

Sandpiper
2924 Florida Avenue
Coconut Grove, Florida 33133

Scholastic Art Awards Exhibition
Burdine's Department Store
22 East Flagler Street
Miami, Florida

Village Corner Gallery
1136 South Dixie Highway
Coral Gables, Florida

Vizcaya Art Museum
3251 South Miami Avenue
Miami, Florida

D. Ceramic League of Miami - Resource People

Marie Furman	Curtis Tucker
Natalie Linder	Yvonne Tucker
William Linder	Isobel Adamitz
Inga Lukat	Irene Batt
Janet Lund	Elinor Jensen
Juanita May	Dorothy Bosco
Edmund Weyhe	Virginia Davis
Rhoda Ramer	Stan Dominick
Carolyn Rowe	Chili Emerman
Marion Tarpley	Marcel Dunn

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